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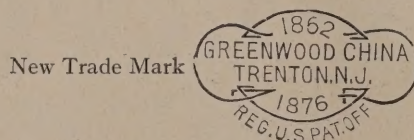
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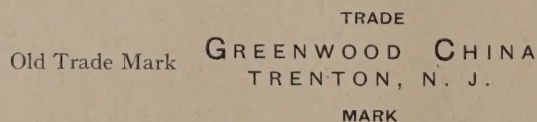
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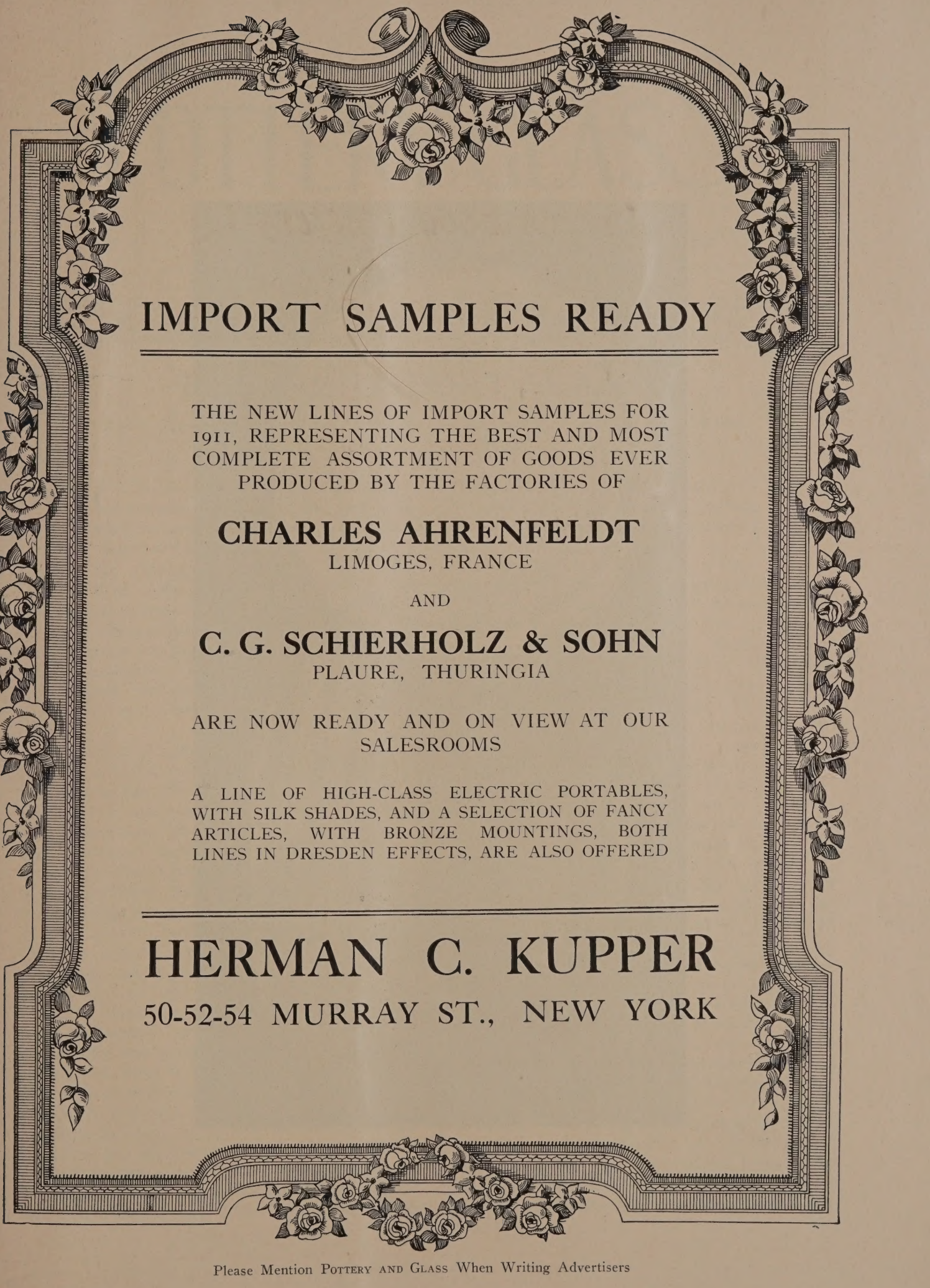
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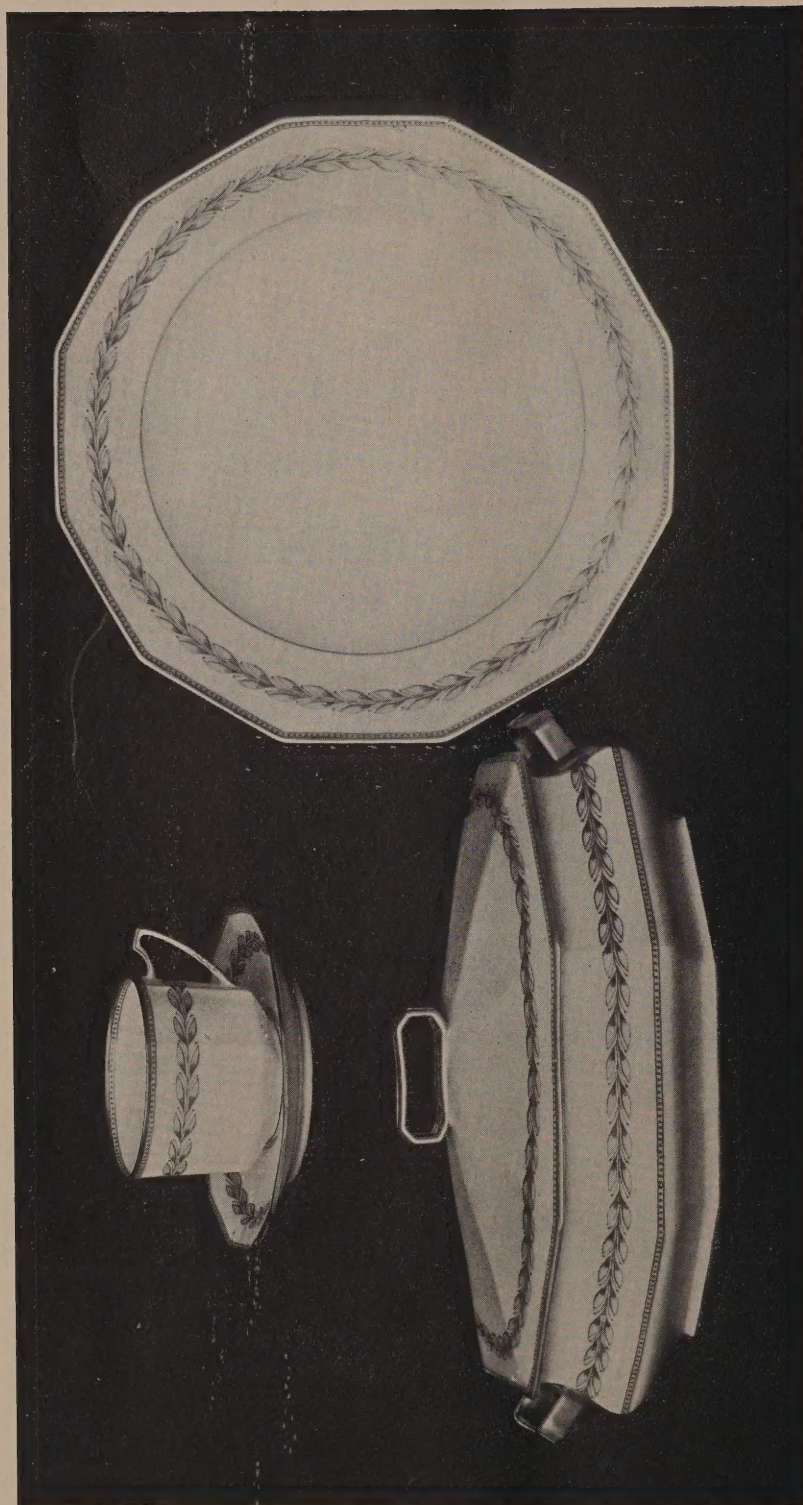
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POTTERY & GLASS

VOLUME VI, No. 2.

NEW YORK, FEBRUARY, 1911

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25 cents per copy.

THE 1911 IMPORT SEASON

Some New and Distinctive Features of the Imported China Now Being Shown in New York

COMMERCE is as old as organized government and trading appeared with primitive man. The earliest form of interchange was that of man with his neighbor—the exchange of products of the soil for those of the chase. With the establishment of a common measure of value, there arose a class of merchants who purchased goods to be sold again and this transaction was called commerce. The next step was the establishment of trade centers and the creation of duties and tariffs.

The earliest foreign carriers of whom we read were the Egyptians, who traded by land, and the Phoenicians, who traded by sea. From carriers the Phoenicians became merchants and to merchandise they added manufactures. From Phoenicia commercial supremacy went in turn to Athens, Corinth, Carthage, Venice, Lisbon, Amsterdam, London, and the new world. In England there is a record of commerce as early as the year 1355, in which the imports amounted to almost \$600,000. In France, official records date from 1716 and the commercial history of the United States from 1790. In that year the imports into the colonies amounted to \$23,000,000 and by 1900 they had increased to \$849,941,184. Indications are that the fig-

ures for 1910 will exceed those of any previous year, the importations of earthen, stone and china ware alone, amounting to about \$11,000,000.

According to many authorities, a large percentage of the best made import china and glassware is manufactured for America and of this a large proportion is for the New York trade. English ware—Cauldon, Minton, Doulton, Royal

Worcester, Wedgwood, Coalport and Crown Derby; French lines from Limoges and Val-lauris; Austrian, German, Italian, Danish and even Russian—all find their way to the metropolitan clearing house and thence to some one appreciative of their various fine qualities. In order to promote the exclusiveness desired by purchasers willing and able to pay for it, each of the several large New York concerns dealing in fine china has its own designs, which cannot be bought elsewhere in New York, this stipulation ac-

companying the orders placed with the various European factories representing the finest output made from designs prepared by noted artists.

Without question, the import samples displayed this year, excel all previous results. Naturally, there are always new shapes and designs, but never have the fea-



Kutani Red Edge—Tajimi Co., 597 Broadway, New York

tures been so entirely new and distinctive as at the present time. The newest designs in china reveal a lavish use of gold, not only in the border of the dishes, but in large floral and conventional designs, and sometimes combined with the flowers in colors. There is a tendency, however, toward continuing border and rim decorations rather than those covering the entire plate. Deep blues are having an unusual vogue just now, as are blues a trifle lighter in color, and delicate heliotrope, purple and green tints. The patterns for the most part are simple, but striking. Among the designs carried out solely in the gold, the Oriental, the Greek and the Byzantine effects predominate. The flowered china shows the graceful garland decoration or a happy use of trailing vines with a heavy border effect. In shape, the fluted design—the flutings are widely separated—is being greatly used.

A new ware has appeared, which will, no doubt, be very popular in the odd pieces, such as sugar and creamer, chocolate set, or odd plates. It is a china completely covered with gold or silver, which may be washed like other china, with no danger of the deposit wearing off.

Among the latest designs in service plates is the pattern called "Court Beauties," which has a rim of almost solid gold and a centre showing the head of a beautiful woman, a different head on each of the twelve plates. The drawing and coloring is exquisite.

An equally new design provided for those who do not care for figure drawings has a perfectly plain centre and a rim covered with a fine floral pattern of raised gold. A third design has a third of the rim done in solid gold of Arabesque design, the remainder of the rim being covered with gold scroll work between which are glimpses of deep red. More gorgeous rims show floral designs of red and green veiled with a gold network or scroll.

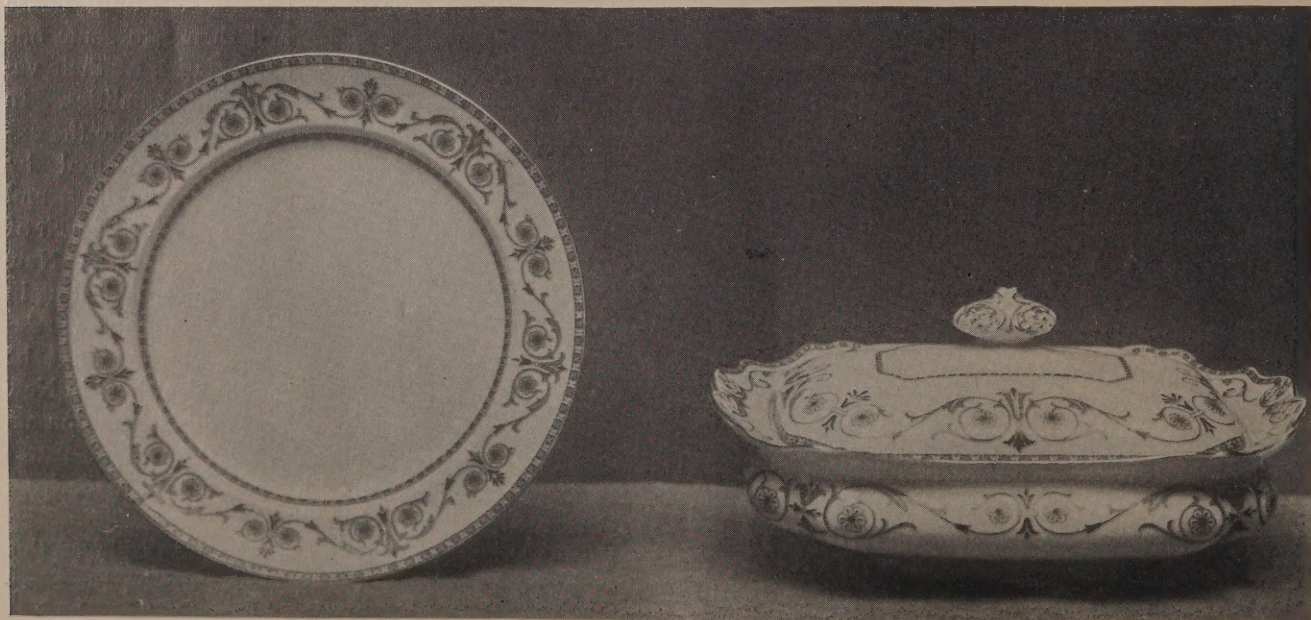
Fish and game plates are more popular than ever,

and many entirely new decorations are being shown. The latest are with few exceptions covered with gold or gold shading to green, which is a background for conventionalized fish and birds done in colors. Thus a marvelously beautiful fish plate has an edge of raised gold which smoothes down to a flat gold surface shading in the centre of the plate to a faint green suggesting sea water. Outlined in this is a swimming fish. Game plates also have rims covered partially with gold and tinted centres patterned with a bird or two of blending, not contrasting colors. The dinner set to go with plates of this description is preferably of white and gold, individuality of design consisting in the application of the gold, which determines the cost.

Another distinctive feature of import china, differing from the new and simple border treatment, is a revival of old patterns, many of which were popular more than a half century ago. One of the most popular of these shows a conventional design including figures suggesting large winged insects done in deep red and green, touched up with black. Another favorite design is of deep and paler reds combined in a scroll and floral pattern covering the entire service.

The above observations are general. Every line has its distinct, novel and interesting features and these have been treated in detail on another page. It remains only to speak of lines not so familiar to the general observer.

The Japanese, always strong on decoration and prominent for fine tones and blend, have made a noticeable improvement in harmonization of color, evident both in fancy and useful goods. And although the goods have improved largely in every respect, prices remain practically the same. Russia is sending some beautiful china which is highly appreciated by persons on the lookout for something different. The patterns on these show a mingling of many colors in small designs, the effect being subdued and not catchy, except to the educated eye.



A New Leighton Pattern—George F. Bassett & Co., 52 Park Place, New York



A view in the hammered brass factory of Warshavsky & Cohen

THE STORY OF HAMMERED BRASS

The Early Origin of the Industry and Some of its Modern Aspects--Hints for the Manufacturer and Buyer

OF all present-day industries there is none so strange to the public and to the dealer as well, as that of the manufacture of art brass ware. Undoubtedly, this is due to the infancy of the industry, especially in this country.

It has been said by many prominent buyers for large concerns, that it is impossible for them to determine the actual rock-bottom price of brass and that they doubt the very existence of one. Upon the request of many of our friends and readers for enlightenment upon the subject, a representative called upon the firm of Warshavsky & Cohen, for the purpose of securing material concerning it. Mr. A. W. H. Warshavsky, of that firm, besides being a leading manufacturer of hammered brass, is an inventor of note and has devoted considerable time to scientific investigation and research. We may therefore depend upon the information he has offered as being instructive and authoritative.

In reality the industry, which we consider to be in its infancy, is rather a very old one, and is a reproduction of an ancient art, the history of which may be traced as far back as 2,000 years B. C. In Exodus, chapter 37, verse 17, occurs this reference, "And he made the candlestick of pure gold; of beaten gold made he the candlestick; its shafts and its branches; its bowls, its knobs and its flowers were out of one piece"; and in the following verse, "And six branches were coming out of its sides, three branches of the candlestick out of one side, and three branches of the candlestick out of the other side thereof." In the

same chapter may be found descriptions of various articles made from beaten gold and brass.

Of course the candelabra is no longer hammered from one piece as before, as this would make its cost prohibitive, while the market requires goods at moderate prices. Then too, there are many articles, such as jardiniers, umbrella-stands, vases, coffee pots and other useful pieces made of real beaten brass, which are also somewhat too expensive for common use. But since the market requires a popular line with popular prices, cheaper grades called imitation art ware, are also made. This is spun on models, and hammered



A hammered brass candlestick



Jardiner of hammered brass

over. A still cheaper method of manufacture is by a stamping process.

What is the difference to the customer? The difference is as great as that of an oil painting and lithographic work. Brass has a peculiar nature, quite different from steel or other metals. The only method of hardening brass is by hammering it out thoroughly, for the hammering closes its pores and thus preserves the metal for centuries from decay. Spinning and hammering hardens the metal, but not to such a degree as the beating process, while stamping the brass rather stretches and softens it. These facts have much to do with the instability of basic prices.

In the beginning of the industry real hand-hammered brass was produced, but competition brought it down so low that the manufacturers were obliged to spin it and hammer it over. Buyers were given the impression that they were getting the same goods as formerly at half the price.

"How long will brass maintain its present standing?" This is a question asked by many dealers, and as far as general experience and opinion is concerned, it may be said that it will continue until alchemists have discovered a method of making gold from cheaper metals, if such a thing can be done; then naturally all art pieces will be made of gold. Otherwise there is nothing to take the place of brass ware. Surely glass ware and pottery will not answer the purpose of this peculiar yellow metal.

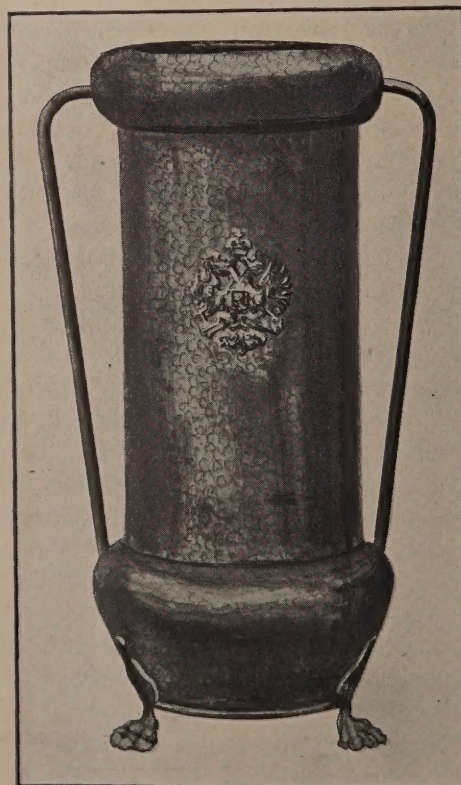
The question, "As to how long the demand for brass will last," comes from dealers who have handled the goods as antiques. Several years ago brass was carried by many so-called antique dealers who handled it in small quantities, but sold it for high prices. I, personally, have seen dealers ask as much as \$1.25 for an article for which they had paid only thirty-three cents, and now that brass is again popular, the stand of some dealers in refusing to carry it arises from the fact that they have at some time been loaded with an unsalable line. For instance, it happened once that a brass line was introduced to a well-known firm in Cincinnati, and they refused to accept it because of a few pieces of brass already on hand of which they could not dispose. The buyer remarked that there was no use in talking brass to him, there being no demand for it. The line was observed to be of an unusually poor quality. The designs were passable, but the

finish looked as if the goods had been dipped in mud. However, with much difficulty he was persuaded to put in a small brass line as a trial, with the result that in a short time he commenced re-ordering in large quantities at frequent intervals.

The main object in brass is attractiveness of design and finish, the latter being the greatest factor. Readers will be surprised to learn that women who purchase brass are better judges of these art goods than are most of the buyers. By observing from store to store, they are able to make their selections from the best designs and finishes.

No, not all manufacturers can make an attractive and durable finish, because of the expense connected therewith. In addition to this many manufacturers do not understand the proper method of its manufacture and do not care to go into the research work necessary for the purpose of improving the finish. This requires the time and patience of experiment. Again, competition is so keen that some consider effort worthless, since a high-grade finish may increase the cost of the article from ten to twenty-five per cent. In many art galleries may be seen articles with practically no design, the yellow streaks and spots making them indisposible. When buyers purchase these goods the finish looks passable and the articles are quickly taken in consideration of the low price which may be quoted. The goods are secured, but shortly afterward the finish begins to fade away. A good finish should last from five to ten years, if properly made.

The antique question is an amusing one. Modern manufacturers do not pretend to carry antiques and it may be safely inferred that none may be found in



Umbrella stand in hammered brass

curiosity shops, as numerous as they are. Furthermore, few are to be found in the museums of the country.

A sensational newspaper article of a few years since in which a solicitor from Paris was described as having supplied a museum there with a number of "newly-made antiques," will doubtless be remembered. Bogus exhibits are made frequently and it takes a well-trained eye to detect the deception. Of course there are brass antiques in European museums, and, to a limited extent, in those of our country, but they are rare and invaluable.

The success of the manufacturer depends entirely on his honesty. A manufacturer must bear in mind that his welfare depends upon the success of his customer, and he should be guided by the demand of the trade. He must devote his time and employ his mind

in producing goods that are attractive, desirable and durable, at very popular prices. A great mistake is made by manufacturers who try to dump unmovable goods on the market in order to dispose of them. In reality, they are harming themselves. If a manufacturer has on hand shapes or designs that are not accepted by the public, it would be far better for him to recast the goods into brass, or to sell them as junk than to lose a customer to himself and to the entire trade.

In general and in any line, a manufacturer should seek his fortune within his jurisdiction. This may be accomplished by economizing his plant where possible, at the same time directing attention to the improvement of his product by experimentation and research. In this way a popular line may be produced at popular prices and the supply reconciled to the demand.

MAKING CHINESE FLOWER POTS

The Methods and Materials Used and the Dexterity With Which Eastern Potters Mould Common Clay

A BRITISH trade journal interestingly describes the manufacture of flower pots by the Chinese.

It is pretty well known that the Chinese were pioneers in the art of pottery. Very few implements are used by them in the process, and it is really surprising how rapidly they cast out of a shapeless mass of clay a five-, ten- or twelve-inch pot. Ordinary local clay is the substance used, to which is added some fine silver sand, also gotten locally. These two substances are thoroughly mixed together by spade and by hand.

A good "potter's wheel" is the essential part of the equipment. This consists of a large flat disc of stone which revolves on a wooden pivot sunk in the ground. This disc is revolved at a good speed by the foot of a Chinaman, who whisks it round and round according to the needs of another coolie, the latter performing the actual operation of moulding the clay into the shape of pots.

When the clay and sand have been prepared to the necessary consistency, a piece of about 5 lbs. is cut off, which is sufficient for a 10-inch pot. The base of this round-shaped lump is dabbed in burned paddy husk, thereby preventing the base from cracking during subsequent operations and also causing the lump to adhere to the surface of the "wheel." The wheel is now set going by a few vigorous whisks. A little water is then sprinkled over the lump, and the Chinaman, who by the way squats himself on the ground, also wets his hands to prevent the clay from sticking to them.

His left hand is gently thrust into the centre of the clay, while his right hand is slightly pressed on the outside to keep the whole together, but it is from the inside and one outside, together moving meanwhile the "wheel" is made to turn more quickly. Then by keeping both hands opposite each other, namely, one inside and one outside, together moving slowly up from the

wheel, pressure by both hands is exerted, and the mass of clay assumes the shape of a pot with astonishing rapidity.

A thin piece of wood is used to flatten the rim, and usually the same piece is used to measure the pot to see if it is of the correct size. If not, then a little more pressure is given from the base upwards, but they seldom require to alter it, for it is usually exact, so used are they to the process. So quick are those two coolies, that they will mould two 10-inch pots in three minutes.

The holes in the base of the pot are punched out with a piece of tin, as are also the holes necessary for orchid pots. These newly-made pots are then set in the sun for one day, and are then placed in an oven, where they are "fired." The operation of firing takes four days to complete.

Pottery from Oberammergau

Of particular interest to those who witnessed the passion play at Oberammergau last year was the pottery that has been imported from that village by an enterprising firm. It is made on simple, graceful lines, designed by the peasants themselves. This stock has the added value of coming from the shop of Anton Lang, who takes the part of Christ in the Passion Play. Each piece is carried out in rich, harmonious coloring (deep blue, russet red, yellow, dull green), and shows on its base the autograph of the maker, Anton Lang, written in bold white letters. The prices vary according to the size and intricacy of design.—*Clayworker.*

Enthusiasm is the white heat which fuses all a man's business qualities—ability, initiative, knowledge, tact, industry and the rest—into one effective whole. Without enthusiasm a man is only a statue.

THE ROBINEAU PORCELAINS

The Successful Decoration of Porcelain in the Paste and How It Was Accomplished

By S. Robineau

PORCELAIN-MAKING has been, until lately, a pastime of kings and governments, and is still supported by the French, the German and the Russian governments. I speak of really artistic porcelains, and I will confine my remarks in this article to the difficult work of colored glazes on porcelain and the equally arduous decoration in the paste, either by carving or by the raised process called *pâte sur pâte*.

Of course I have not in mind the industrial table ware or any other porcelain ware painted over or under the glaze. The manufacture of painted porcelain has been simplified by industry to such an extent that either the phosphatic English porcelain or the feldspathic French porcelain can be produced at a comparatively low cost. I do not mean either to convey the impression that no artistic work can be done in porcelain covered with a thin, fixed, translucent glaze and painted over or under the glaze. The excellent work done today by overglaze decorators in the United States, and the exquisite underglaze decoration of the Copenhagen artists on a perfect porcelain body fired at the high temperature of cone 17 (2678° F.), would disprove any claim of this kind. But the fact remains that in all painted porcelains the real difficulties of porcelain-making are avoided, and with the proper equipment for high-temperature firing and proper handling of the kiln, the percentage of loss is reduced to a minimum. In industry the making of shapes is also generally simplified by the casting or moulding process, which is far superior than throwing, especially with porcelain clay which lacks the plasticity of common clays. Most of the painted porcelains from art potteries as well as from commercial factories, are moulded.

When speaking of art porcelains, our mind naturally

pictures the wonderful production of the Chinese in the past centuries. It is this production which modern European ceramists have in the last thirty or forty years tried to revive, but, although remarkable technical results have been obtained, the work has not spread extensively, and is mostly confined to the Government manufactories, because of the difficulties and enormous cost of production. In the United States Mrs. A. A.

Robineau is the first ceramist who has successfully tried porcelain decorated in the paste and covered with colored glazes. After perfecting her art in her small studio pottery in Syracuse, N. Y., she has, since last year, been attached to the University of the American Woman's League in St. Louis, Mo., in collaboration with M. Taxile Doat, formerly of Sevres (France). M. Doat is the foremost exponent of the *pâte sur pâte* process, or decoration in relief in the paste. Mrs. Robineau has acquired great skill in the very different but equally difficult work of carving.

A few words should be said here to explain why the decoration in the paste of a porcelain vase is far more difficult and slow than the modeling of pottery. It is primarily because porcelain cannot be handled unless perfectly dry, while pottery, by being kept artificially damp for the necessary length of time, can easily be modeled or cut in that state without injury to the piece.

When the porcelain vase is dry, a slip decoration can be added to it, or it can be incised and carved. In the former case a design will be gradually raised on the vase by the successive application with the brush of very thin coats of slip. A coat of slip cannot be put on unless the preceding coat is absolutely dry. When the design has thus been raised to the required thickness, it is finished and retouched with fine tools. It



"The Apotheosis of the Toiler"—By Adelaide A. Robineau

be added to it, or it can be incised and carved. In the former case a design will be gradually raised on the vase by the successive application with the brush of very thin coats of slip. A coat of slip cannot be put on unless the preceding coat is absolutely dry. When the design has thus been raised to the required thickness, it is finished and retouched with fine tools. It



Group of crystalline glazes, by Adelaide A. Robineau. The vases are in shades of brown and orange

will easily be understood that this *pate sur pate* process is very slow and tedious, at least for important and delicate work. A simple slip decoration is comparatively easy.

In carved work the cutting of the dry paste must necessarily be done very carefully and delicately. The parts to be removed are gradually scraped off with fine needles and scrapers, only a little dust being removed at a time, as any too strong pressure would cause breaks or chips of the very friable and tender clay. It requires a precision and a patience of which few people are capable. An idea of the difficulty of the work will be given by stating that it took Mrs. Robineau nearly four months of steady work to carve the scarab vase here illustrated. The same design could have been cut on a pottery vase in a few days. An illustration is given of the vase as it appeared after being carved, before glazing and firing.

It should be remarked, however, that decorative imitations of both *pate sur pate* and carving can be

made by mould work. Ornaments made of porcelain body and cast in moulds can be applied with slip on the vase (Wedgwood process), thus imitating the relief decoration of *pate sur pate* and simplifying the work enormously. Also vases with ordinary incised decoration may be reproduced in moulds, although it would be impossible to reproduce by this process such a piece as Mrs. Robineau's scarab vase with its very deep carving in spots. Cast vases with relief or carved decoration have not the quality of hand work, and the difference should, as a rule, be easily detected by connoisseurs. Besides the repeating by casting of a certain decoration destroys a good part of its value. True artists will not have recourse to the casting of important decorated pieces.

As the production of porcelain decorated in the paste is bound to be small on account of the time it requires (Sevres, notwithstanding a large staff of artists and artisans, does not turn out much more than fifty decorated vases in a year), every porcelain maker



Another group of crystalline glazes by Adelaide A. Robineau. The vases are in shades of dark brown and green



A group of glazes by S. Robineau. The shades are in reds, pinks and blues of copper

who has not recourse to painted decoration will produce a certain number of pieces simply covered with colored glazes. Here brilliant, opaque and mat glazes, crystalline and flammé effects, with an almost unlimited range of colors, offer a broad field for artistic work. But the difficulties of this work are not to be overlooked. Most of the glazes are extremely sensitive to the atmospheric conditions of the kiln. Too much or too little oxidation or reduction, a slight over-firing or underfiring may spoil them entirely. On account of their tendency to flow, the placing of the ware is complicated. Placing, firing and the preparation of many of the frits and glazes require special, minute care and a good deal of time. I will mention specially crystalline and flammé glazes which, in every kiln, will give only a small percentage of really good pieces.

It is then evident that the porcelain maker who renounces the comparatively easy field of painted decoration for the more fascinating work of colored glazes and decoration in the paste, has before him an arduous path, strewn with almost disheartening difficulties and disappointments. However, there is one point on which he is more favored than any other ceramist and this is the quality of his colors, due to the temperature of the firing. Around cones 8 to 10 (2330° to 2430° F.) the temperature at which most of the Chinese porcelains were fired, the quality of the colors is unsurpassed and the palette varied and rich.

Everybody knows that the palette of ceramic colors, which is practically unlimited at low temperatures, is gradually thinned out by the higher firings, until at the high points of strictly hard porcelain (cones 14 to 17— 2550° to 2700° F.), only a few colors subsist. If the Copenhagen decoration is confined to a few shades of blues, greens and grays, it is not as a result of choice, but simply because no other colors resist the intense heat.

Another curious fact, and one which may not be generally noticed is that, notwithstanding the wide range of colors at low temperatures, the most artistic potteries in the history of the world have confined themselves to a few colors only, and these of subdued and soft tones. In the Boston Museum one may ad-

mire a magnificent collection of old Japanese potteries, unfortunately very badly displayed. The general impression is of brown colored pottery which has almost kept the natural color of the clay. Grays and browns with a few notes of other colors here and there, that is all, and the result is supremely artistic. In old Chinese and Mesopotamian potteries, such as can be seen in the fine collection of Mr. Freer in Detroit, there is more color, but only very soft, subdued tones. Among the old faïences of Europe we feel perhaps the most satisfaction in looking at the simple blue and white of Delft. If, in the polychrome faïences of France and the lustres of Spain and Italy, we find much to admire, we also find much which is in bad taste. However, these old faïence makers had the



Carved porcelain lantern, by Adelaide A. Robineau

great advantage over modern ceramists of using for colors the impure mineral ore, as it is found in nature, while we use practically pure chemical products. This impurity of materials gave to colors a certain softness which we find difficult to reproduce.

With the development of commercial pottery during the Nineteenth Century, art pottery has passed through a period of decadence from which it is only now beginning to emerge, and the most striking features of the decadence have been in color and design. It is gratifying, then, to see that in the United States some of the leading art potteries, Grueby and Marblehead, for instance, have the good taste of using only a limited number of soft colors, mostly greens, grays and browns. It is preposterous to suppose that they could not use a richer palette, if they wished. With them it is a matter of taste, and they have undoubtedly chosen wisely.

In low fire pottery, the artist must dominate the technician who will be too easily carried away by the satisfaction of developing new colors and new glazes, which may be of good technical quality but should be discarded, if it is found that they give unartistic, unpleasant effects. Low fire colors do not seem to blend and harmonize together easily.

But in cone 9 porcelain, the fire blends the colors magnificently, and even the most unexpected results are generally harmonious in color. Here technician and artist may go hand in hand, for there seems to be no limit to the combinations of colors which may be attempted, and this, undoubtedly more than any other reason makes the work strangely fascinating. Frequently we have exhibited in the same showcase porcelains of the most varied and brilliant colors, intense blues of cobalt and reds of copper, together with whites, yellows, greens and browns, and the result was harmonious, a result impossible with faience.

Mrs. Robineau's scarab vase is a new departure in glazes. Up until this time she had used mainly mat, crystalline or flammé glazes in her work, but on this vase she had tried very successfully a glaze of the semi-opaque texture which was so much in favor with the Chinese, a glaze of glove skin finish, which retains its translucency without being too brilliant. The background, which was carved out to bring the design in relief, has been left in unglazed vitrified biscuit. When the vase is held to the light this background shows a remarkable whiteness and translucency, a quality due to the Texas kaolin which constitutes the main element of the body. The Texas kaolin, which Mrs. Robineau has now used for three or four years, is one of the most remarkable porcelain clays in existence, and her mixture of Texas and Florida clays with feldspar and flint has been adopted by M. Taxile Doat for the fine work of the University City pottery as being equal, if not superior, to the best porcelain mixtures used in Europe.

The all-over ground pattern of scarabs or beetles is glazed in semi-opaque white enamel with touches of pale opalescent turquoise green. The cover, stand, neck and medallions are in darker shades of green.

The enthusiastic admiration which I naturally feel for Mrs. Robineau's work, and the modest part which I have taken in the making of this vase, the composition and preparation of the glazes and the firing, may somewhat prejudice me in its favor, but, although I am familiar with some of the best work done in Europe or in China, I cannot think of any porcelain which can compare with it in its remarkable combination of fine points, unsurpassed quality of paste, beauty of shape and design, excellent technique in the execution of a difficult work, soft texture of glaze and perfect harmony of color.

The background, although elaborate and rich, has been treated in a simple, dignified way. The bolder carving and stronger coloring of the main parts of the design make them stand out in a way which is not as apparent on the photograph as on the vase itself, while the all-over pattern of scarabs, in its soft-whiteness hardly tinged with color, remains what it should be, a background.

The height of the vase, with stand and cover, is seventeen inches. It was fired twice at cone 9 or about 2400° F. The inscription on the bottom contains Mrs. Robineau's center monogram AR, which she uses on her thrown pieces, and date 1910. In a circle around the monogram is the title "The Apotheosis of the Toiler," and in an outside circle, the inscription "Made for the American Woman's League, U. C."

The motif is taken from the beetle or scarab pushing a ball of food, symbolizing the toiler and his work. The interpretation of the design is as follows: the toiler, taking pride and pleasure in his work, holds it up, striving always toward the ideal, typified by the carved concentric spheres which surmount the cover.

China Clay Imports in New England

Records for the importation of china clay for 1910 surpass all previous years, and show an increase of 5,000 tons over 1909. The total amount of china clay received at the port of Portland, Maine, from the regular line of clay steamers from Fowey, England, and the amount brought by the regular trans-Atlantic liners for the year 1910 is 37,449 tons, as against 32,202 tons for the year 1909.

The figures show that the total value of the china clay brought into that port during 1910 is \$236,911, and that the amount realized by the United States government for duty on the china clay is \$93,622.50. In 1909 the total value of the china clay imported was \$197,131, while the duty collected on the clay by the government amounted to \$80,507.83.

Customs officials say that Portland is one of the most important ports for the importation of china clay in this country, and that more clay has been landed there than in Boston. Portland is one of the few ports with a regular all the year around line of china clay steamers, and from indications the importation of china clay will increase annually.

RETAIL TRADE NOTES

THE Sanders China Company, of Fort Smith, formerly the only exclusive retail china store in Western Arkansas, embarked in the wholesale field on February 1. The firm entered into the retail china business about a year ago and during its short career assumed one of the finest and most lucrative trades in the State. Its products have a wide reputation and its dealings with both the public and manufacturers have been such as to earn for the firm the greatest of confidence. For a number of years the firm has been conducting a wholesale house at Little Rock with equal success. The plans that will be followed and the stock that will be carried in Fort Smith will be more elaborate than those of the Little Rock house.

The report of the United Dry Goods Companies for the six months ended January 15, shows net income of \$1,161,462, compared with \$1,003,816 in the same period in 1910. After the payment of two quarterly dividends of 1¾ per cent. each on the preferred stock and two quarterly dividends of 2 per cent. each on the common, there remained a balance of \$278,650 which with the balance brought forward made the present surplus \$1,026,189.

Earnings of the company for the year, above the preferred stock dividends, slightly exceeded 11 per cent. on the common stock outstanding.

The H. P. Chandlee Sons Co., of Baltimore, Md., dealers in crockery, have moved into their new quarters at 112-114 West Lombard Street. The new building, which is the best equipped of its kind in the city, is six stories high, constructed of brick and stone and cost \$100,000. The firm was formerly located at Hanover and Lombard Streets, having occupied the same quarters continually for the last twenty-six years.

Work is being rushed as rapidly as possible on the new Market Street building for the Scheuer Brothers

Company, of Sandusky, Ohio. This prominent department store has occupied its present quarters for the past twenty years, and has gradually outgrown the present space. To satisfy an increasing demand, the departments already installed will be extensively enlarged and many entirely new ones established.

The proposed purchase of the Scruggs, Vandervoort & Barney dry goods store in St. Louis, Mo., by H. B. Claflin & Co., of New York, as intimated in a recent issue of POTTERY AND GLASS, has been consummated. The New York firm has secured practically all of the

common stock and more than a majority of the preferred stock of the local store. It is also reported that the Claflin company has purchased the assets of the Jones Brothers Dry Goods Company, of Kansas City, Mo., the price being \$450,000 and a certain liability consideration.

The Krenning China & Glass Co., 916 North Sixth Street, St. Louis, Mo., and the Westerman China & Glass Co., 216 Washington Avenue, in the same city, have consolidated and will be known hereafter as the Krenning-Westerman China & Glass Co. The Westerman store will be closed and the entire stock will be carried at the Krenning establishment. The new company will be re-incorporated with

Frank Krenning as president. William Westerman and A. J. Merklin, former president and secretary of the Westerman firm will remain with the new company. E. A. Westerman will retire.

Currie Brothers, who control a large department store in Saskatoon, Can., will commence the construction of a larger building at Third Avenue and Twenty-first Street in that city, early in the spring. The price paid for the site is said to have been \$75,000.

S. & G. Gump, of San Francisco, Cal., held their

If there is one thing more than another that spells Success for the Retail Merchant it is the immaculate arrangement of his store—the most proficient salesman on earth couldn't hope to sell goods in a shop that had the appearance of a dilapidated shanty with everything in the wrong place and nothing worth having anywhere.

semi-annual crockery and glass sale throughout the month of January. Considering the short time elapsing between this and various holiday sales, the success of the undertaking is said to have been remarkable.

The Banner China Company's store in Beaumont, Tex., of which Benjamin Banner was proprietor, suffered a \$2,000 loss by fire, early in January.

An important realty transaction was closed in New Orleans, La., recently when the United China and Glassware Company, the successors of the Meyer Crockery Company, took a lease on the Anheuser-Busch property at 102-12 Common Street for a period of five years, extending from May 1, 1911, to 1916. As the annual rental of the building will be about

\$5,500, the transaction represents about \$30,000 all told, although the owners have agreed to make repairs amounting to about \$18,000 to the building.

The goods of the Hurm Art Shop, at 32 West Twenty-second St., N. Y., were purchased recently by Rosenbaum & Levine and sold at auction. The latter firm has since opened a store at 277 Fifth Avenue.

The partnership of Sim, Pierson & Company, of Troy, N. Y., dealers in jewelry, cut glass, art china and other goods, has been dissolved by the retirement of H. G. Pierson. The business will be continued by F. W. Sim and F. R. Martin under the firm name of Sim & Co.

POINTERS ON POTTERY

The Character of Early Pottery, the Derivation of Various Terms, and Efforts Which Have Been Made for Producing Artificial Porcelain

By Charles F. Binns

POTTERY fulfils so important a purpose in modern civilization that to everyone there comes, at times, the question of quality. What are the characteristics of different wares? Why is one esteemed above another? The answers to these questions may be in two forms. The nature of the ware, irrespective of its source, may be considered, or the particular factory from which the ware comes may be thought of and its product reviewed. Those who are engaged in selling ceramic wares should, in particular, be informed as to the nature of the wares they handle, for the salesman who knows his goods is likely to be successful.

In the beginning of pottery production all the wares were dark in color, at least to the extent of not being white. Dark colored clay is most abundant, white clay is comparatively rare. Also, white clay is very refractory, so that a very high temperature is necessary in order to secure a dense and solid body. Colored clays, especially red clays, can be burned hard at quite a low red heat. It is, therefore, not a matter for surprise, that nearly all ancient pottery was made from colored clays.

The Chinese were the first to make a pure white ware from clay. The date at which this was done is uncertain, but it was not much more than a thousand years ago and the finest wares of the Chinese are not more than six hundred years old. From the first these wares were made hard and dense and as greater skill was acquired and the pieces were made thin, they were found to be translucent, that is, they would allow light to pass through their substance. The characteristic features, then, of Chinese porcelain are that it is white and translucent.

This ware being the pioneer, every white ware which has since been made is more or less of an

imitation. Of course the imitation is, in many cases, only in the idea. Special features have been developed with success, but the fact remains that until the Chinese made their white, translucent wares, nothing of the kind had been known.

The name *porcelain*, while applied by common consent to the wares of the Chinese, is not a Chinese word. It seems to have arisen in an indirect and curious way. There is a certain shell named by conchologists *porcellana*, because in shape it resembles a hog's back, *porcella* meaning *little pig*. Shells of this species, as well as others, were introduced into the arts as ornaments, often being richly carved as cameos and mounted in gold. These articles became known to the French goldsmiths as *objets de porcelaine*. Then when the new material appeared, nobody knew from what it was made, but the likeness to the shell was at once recognized. It was named, therefore, *porcelaine*, and the transition to the English word was easy.

The origin of the name *china* is evident. Chinese porcelain was spoken of as "china ware," so that the words porcelain and china originally meant one and the same article.

The first attempts to imitate porcelain were made in the East, but the potters got no further than coating their dark clay with some white substance. This was the origin of the Persian and Damascene pottery, which, though white, is in no sense porcelain. From these arose, in turn, the enameled wares of Spain, Italy, France and Holland, but the consideration of these is deferred.

A white ware, which was also translucent, was first made in France after the productions of the Chinese became known through trade. There was then no knowledge of the material which the Chinese potters used. In the Middle Ages the East was the land of

wonders and all kinds of absurd legends were believed. Even as late as the Sixteenth Century a celebrated Italian writer solemnly stated that the porcelain ware was "really a mass composed of plaster, eggs, the shells of marine locusts and such like." He also said that the mixture was "hidden in the ground by the head of the family and there it remains for eighty years without being brought to the light." At that time there was a current belief that a porcelain cup was a sure detector of poison, as it would burst asunder if used to contain a poisonous draught.

Many attempts were made to produce porcelain in some artificial manner. Broken pieces of the Chinese ware were pounded and ground, cemented together with a mucilage and fired in a pottery kiln. The French potters succeeded in making a beautiful artificial porcelain by using the materials from which glass is made, but making the mixture less easily fusible. This is the soft paste porcelain which is now only to be seen in museums and private collections. It was very expensive to make and very fragile, so that when the true method was discovered, the soft porcelain was superseded. The foundation of true hard porcelain, whether made in the Chinese Empire, in Germany, France or Denmark, is a pure, white clay. This clay, however, is quite infusible and will not, when used alone, produce a dense, translucent ware. It is mixed, therefore, with an easily melted mineral known as feldspar, and these two substances, sometimes with the addition of finely pulverized quartz, form the porcelain body or mass. The glaze is a coating, or covering added by a brush or by dipping. It is composed of feldspar, quartz, lime and a little

clay. The intense heat of the porcelain kiln fuses this mixture and produces the hard, glassy surface familiar as the glaze.

Vase of a Thousand Flowers

ONE of the most admired objects in the artistic collection of Yamanaka & Co., 354 Fifth Avenue, New York, which was offered for sale recently in the American Art Galleries, in Madison Square South, was a "Vase of a Thousand Flowers." It was sold for \$1,300, the top price of the day, to a collector whose name was withheld from publication.

This vase is one of the finest examples of the Chien Lung period shown in the city in many a day, being of sonorous porcelain and having its entire surface covered with various flowers painted in the richest transparent and opaque enamels. It is seventeen inches in height and fourteen and a half in diameter.

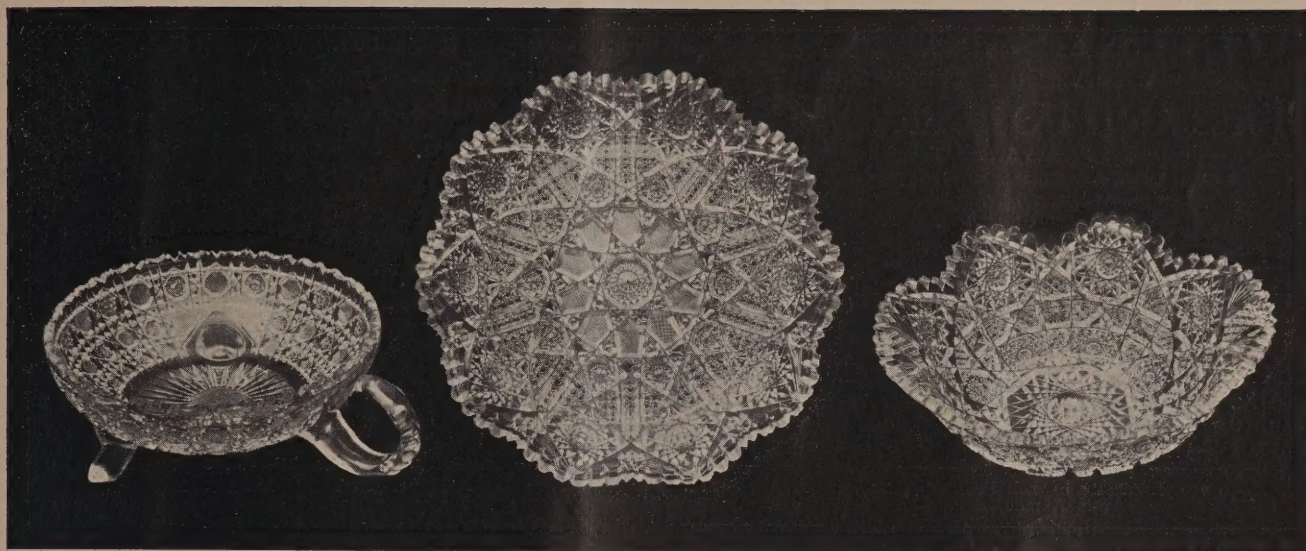
New York Society of Ceramic Arts

THE Sixteenth Exhibition of the New York Society of Ceramic Arts opened at the National Arts Club, 119 East Nineteenth Street, February 8, and will continue until the latter part of the month. The exhibit has been described as representing the best work done in Ceramic Art in America. The product of both individual workers and manufacturers, it appeals especially to those appreciative of individual and artistic tableware and of pottery for the house and garden. It also includes architectural faience of unusual interest to architects and builders.

The annual banquet of the Society was held Saturday evening, Feb. 11. Among those present were Miss Elizabeth Mason, Leon Volkmar and Charles F. Binns.



Decorated China Candlesticks—Herman C. Kupper, 52 Murray Street, New York



Handled bowl, Colonial cutting; plate and bowl, Hudson cutting—Eygabroat-Ryon, 25 Park Place, New York.

GLIMPSES OF GLASS HOUSES

Being a Page of Short Notes of Business Affairs at the Different Factories

BRIDGEPORT, O.—Representatives of a company interested in the project to take over the old Crystal glass tableware plant for the purpose of establishing a new industry, have been in consultation with the city council regarding the proposition.

Chicago, Ill.—Manufacturers in this section have been greatly concerned by a bill recently introduced in Congress requiring that the net weight or quantity of the contents of any bottle or jar or other receptacle for preserved foods, shall be stamped or blown in the glass. Since this ware is, as a rule, ordered in advance and in large quantities, packers are refusing to accept undelivered glass, because of their inability to use it without violating the new law.

Dunkirk, Ind.—A part of the Indiana Glass Company's tableware plant was closed down for about three weeks during January. This action was taken in order to make necessary repairs.

Honesdale, Pa.—At the annual meeting of the Irving Cut Glass Co., the following officers were elected for the ensuing year: President, E. V. Coleman; Vice-President, W. H. Hawken; Secretary, John Gogard; Treasurer, William Seitz.

Jeannette, Pa.—The large tableware plant operated by the McKee Glass Co. has been purchased by stockholders of that company, the sale having been consummated recently. The McKee Glass Co. has leased the factory, but negotiations with the owners for the purchase of the plant with all its equipment were closed last week, and it will continue to be operated by the present management. Improvements will be made to increase the present large production, another furnace

and tank being contemplated. The officers of the company are: A. J. Smith, president; Geo. D. Sailer, secretary, and D. B. Pilkey, treasurer. The McKee plant was the first to be built at Jeannette, having begun to make glass in September, 1888.

Moundsville, W. Va.—About twenty-three thousand orders were shipped by the Fostoria Glass Company during 1910, over two thousand more than in any previous year. President Dalzell states that prospects for the present year are very favorable. Work on the new office building is rapidly approaching completion and it is probable that it may be occupied before the end of February.

Parsons, Kan.—A contract for the construction of a new glass plant has been awarded. The new building and machinery will involve an expenditure of \$150,000, and will require the employment of about three hundred men.

Shadyside, O.—The Buckeye Tumbler Works placed a new factory in operation during January.

Wheeling, W. Va.—The completion of the new stamping plant for the Hazel-Atlas Glass Co. adds 8,000 square feet of floor surface to the already large area of the factory. The large brick building, which is four stories high, faces on Jacob and Nineteenth Streets, immediately in rear of the original plant. The first floor will be used for heavy machinery, the second floor will be occupied by the finishing and plating department; the third by the lighter machinery and the fourth by the stock department. The structure is modern in every way. Special attention has been given to lighting facilities. A modern sprinkler system and a complete fire-escape will be installed.

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February 1911

A REMARKABLE coincidence of events occurring during the present month, have united to make it more than ever before, the season of the pottery and glass trade. Particularly is this true of New York City and vicinity. The import season at its height, the presence, at various city hotels, of an unusual display of domestic goods; the city filled with visiting buyers; the annual meeting of the American Ceramic Society in the neighboring city of Trenton; the exhibition of an extraordinary collection of art pottery at the National Arts Club; and the meeting of the Pottery, China and Glass Jobbers Association at the Holland House—each has done or is doing its share in centering business attention in the field of pottery and glass and its allied industries. Added to this are reports of excellent business conditions among the potteries and glass houses of the Middle West and indications of a still greater activity in the near future. The activity of the present and the encouraging outlook for the future, should be a source of great satisfaction for all concerned. POTTERY AND GLASS extends best wishes and congratulations to the trade in all its branches.

Confidence in Employees

A WRITER in an exchange refers to the advantages to be gained by employers giving a free hand to their assistants, encouraging more independent action, and from time to time soliciting the expression of their opinions on business matters. He recalls the old proverb that "Two heads are better than one," and suggests that retailers by their reti-

cence and reluctance to discuss business matters with their employees lose much. We often hear of the advantages of introducing new blood into a business, but very often all the advantages without the disadvantages of taking a junior partner may be secured by making a confidant of a trusty employee. There are many young men who take a real interest in their employer's business and if opportunities were given them of ventilating their opinions although they might be such as the greater experience of the employer would scarcely think it wise to adopt there would doubtless be many well worth putting into practice. Quite recently we interviewed a retailer who informed us he had turned over the whole of his windows to a specially qualified assistant, and allowed him a free hand in display, neither applauding nor criticizing the effects. Some of the young man's efforts were in his opinion splendid, others were doubtful, but he judged by the average results which turned out more than satisfactory. In his opinion that was the real way to let a young man feel his feet, to give him responsibility and to allow him a free hand without fear of criticism. Many young men under such circumstances would put forth their best efforts, and although some mistakes might be made now and then, it would generally be found that when all the results were weighed the advantages would be in favor of the trader who placed such confidence in his employees.

The Carnegie Collection of Teapots

ANDREW CARNEGIE'S fads are numerous. Few know that he is a connoisseur of teapots and possesses one of the largest and most valuable and interesting collections in the world. No teapot is too small or ugly to be added to his collection if only it is distinctive in some way, whether for its peculiar make, its form or decoration, and many of them are the subject of romantic story or legend. From the Land of the Rising Sun some of them have been brought to America, where they were found by their collector, while others were sought in out-of-the-way places of Europe and the Orient.

The Carnegie collection of teapots includes over 100 pieces, many of them having been among the chief treasures of noble Japanese families. Side by side with the Japanese teapots are others from China, distinguished chiefly by their rich glaze and vivid floral decorations. Chinese porcelains have always attracted artists and collectors of things artistic, and the little teapots in Mr. Carnegie's collection show some of the peculiar Chinese forms of decoration, grotesque figures and pleasing floral designs. Nearly all are of white porcelain ornamented in color, some of them of the famous cobalt blue.

The Japanese teapots are chiefly of brown clay unglazed and in quaint forms, some with branches of cherry blossoms interlaced and others ornamented. A few copper teakettles covered with repousse work lend variety to the collection which fills a case in the Carnegie Museum, Mr. Carnegie having donated his collection to the Carnegie Institute. The tiny Japanese

teapot used in the Japanese tea ceremonial is strange to American eyes familiar with a teapot of more generous capacity, and even the Chinese teapots are small compared with those seen in the United States, although the Chinese, while exporting much of the tea used at the five-o'clocks of society ladies, are much less punctilious than the Japanese in the formalities attending the giving of the cup that cheers.

The collection of teapots is one of the interesting features of the Carnegie Museum, both from an historical, artistic and romantic point of view, and worth many an inspection because of its quaintness and charm.

The Plugger

WHEN all is said and done, the successful man in business is not he of the skyrocket tendencies, but the steady "plugger" who forges ahead day after day with his eye on the track to fortune and his hand on the throttle of "stick-to-it-iveness." We may admire the brilliant worker who catches an idea on the jump and bursts into a cloud of pyrotechnical sparks in carrying it out. We may admire such a man, but we have to hand the "blue ribbon" to the "sticker" who is always "on the job," and walks up the mountain side to gain the heights rather than rising in the balloon of "smartness." The man who flies to the clouds on the tail of a skyrocket may make a brilliant and envious spectacle while he is flying, but he drops back with the "stick."

The Royal Worcester Showrooms

A VISITOR to the Royal Worcester Showrooms is impressed with the high standard of workmanship displayed there. Carefully selected samples, well arranged on suitable tables and shelves, lend to the rooms an artistic atmosphere, not always present at similar exhibits. Without question, the samples this year are the most beautiful ever shown in this country by the Royal Worcester works, and retailers and buyers would do well in inspecting the line before making their import selections.

One of the most interesting collections shown, is the new Intaglio treatment, now seen in America for the first time. Plate border bands are incised and treated with rich colors of pink, brown, green or heliotrope, in connection with conventional borders of gold. In differentiation from the regular patterns is a satin finish, in which the incised border, after being colored, is further decorated with delicate hand painted floral designs.

There are many patterns, peculiar to Royal Worcester, among them a semi-raised gold work treatment with hand painted floral designs in delicately blended colors, so appropriate for use with old furniture; and a strong line in white, with gold etchings, the price of which compares favorably with other high class chinas. The factories are particularly strong on ground colors of cobalt blue, green and crimson and have always been famous for the old ivory field.

The Royal Worcester factories not only make the

finest china, but also a high grade of vitreous ware, a strong feature of which is the patterns in two colors or in two shades of the same color. An important item of the firm's policy will be in open stock patterns for immediate delivery, and emphasis will be placed on goods for practical use.

In addition to useful goods, there is a wide range of ornamental lines in vases, rose-bowls and fancy articles. With these lines may be considered Sabrina ware. The beautiful color effects in blue and white are the outcome of chemical experiments. Beyond determining the general scheme of color, the effects are not under the control of the operator; the condition of the paste at the time of treatment, the kiln temperature, the gases generated during firing, and other varying conditions, combine to render it almost impossible to duplicate one of these beautifully colored specimens.

Brooklyn Strike Ends

CONDITIONS are again normal among the Brooklyn cut glass factories, nearly all of the men having returned to work during the last week in January.

The strike was caused by a dispute over the cutting of a new fern dish at the Thomas B. Campbell factory on South Eighth Street, the men refusing to do the cutting at the price fixed by Mr. Campbell. The question was presented to a local union, who sustained the fairness of Mr. Campbell's price. The manufacturers had by this time agreed to hire no more strikers, while the union insisted that Campbell men be given the preference. The manufacturers objecting to the terms of the union, with but few exceptions, closed down their factories. This action was not lasting, however, as some of the factory owners, being pressed for orders, decided to accept the union's demand for a closed shop.

The Lenox Exhibit

"AN American china, equal in design, beauty and finish to the best European porcelains," is the manner in which a prominent Philadelphia jewelry firm once described the product of Lenox, Inc., of Trenton, N. J., and a visitor to the beautiful showrooms in the Astor House is convinced of the truth of the statement. Beautifully arranged on tables in separate rooms, this temporary display, in every respect, is equal to many permanent ones.

There is a large line of white and gold china in almost every shape made, pretty almond and olive sets, a variety of coffee, tea and chocolate sets in many designs. A feature is being made of Dutch decorations, and any one having visited Holland will be impressed with the realistic scenic views in rich colors, shown on this china. The open stock dinnerware line is as extensive and varied as any in the trade.

To appreciate the quality of the goods displayed, it is necessary to see them, and no one should miss an opportunity of visiting the display while it remains in New York.

PERSONAL NOTES

DANIEL T. McCARRON has resigned as general manager of the Warner-Keffer plant in East Liverpool, O. He will be succeeded by Joseph F. Manor.

George Thompson, president of the Thompson Pottery Company of East Liverpool, O., has announced his candidacy for Congress on the Republican ticket at the next election primaries. This district, the eighteenth, is now represented by a Democrat, Hon. J. J. Whiteacre of Canton.

James Hoare, president of the cut glass manufacturing firm of J. Hoare & Co., of Corning, N. Y., was severely injured in New York City by falling from a street car. He was taken to St. Vincent's Hospital and later to his home in Corning, where he is convalescing slowly.

W. B. Kemp, formerly manager and buyer for the Bangor Department Store, Bangor, Me., is now covering New England territory for Cox & Lafferty, of New York City.

T. M. Schollenberger, for fourteen years associated with the Chicago office of the Pittsburg Lamp, Brass & Glass Co., has resigned and will hereafter represent the Ripley Glass Co. in that city, with main offices in the Kessner building, Madison and Wabash Avenues.

J. Donaldson has been made Pittsburg representative for Joseph Irons of New York City, and will be located in the Oliver Building.

Horace C. Gray, of the Cincinnati Glass and China Company, and a prominent member and ex-official of the Business Men's Club of Cincinnati, will make his future home in New York City. Mr. Gray becomes manager of the domestic glass and pottery department of George Borgfeldt & Co.

E. C. Bronnum, who succeeded C. Clauson Kaas as agent for the Royal Copenhagen Porcelain Works, arrived in New York January 12. Mr. Bronnum comes direct from the Copenhagen factories and is thoroughly familiar with the line which he is to manage.

Walter W. Church, formerly with Edward Butler, is now travelling for George Hamilton, 25 West Broadway, New York.

Andre Guerin, of Wm. Guerin & Co., arrived from Europe on the "Savoy," January 28.

Walter S. Redfield, 510 Heyworth Building, Chicago, will represent the Carona Cut Glass Co. in that city. He will carry a large sample line.

Harry Lewis, formerly with the Pickering store in Pittsburg, Pa., is now manager of the glass and china departments for the J. Horne Co., of the same city.

Thomas Hamilton, 47 Warren Street, New York, is now representing the Buffalo Cut Glass Company.

M. P. Neilsen, a Seattle, Wash., sculptor, is interesting himself in valuable clay deposits there, intending to utilize the material for molds. Mr. Neilsen is planning to equip a plant for glazing pottery.

J. D. Dithridge, 25 West Broadway, is now carrying a line of cut glass made by Stott Brothers, Philadelphia, Pa.

Maurice Block, formerly connected with the Anglo-American Crockery and Glassware Company, of San Francisco, Cal., has organized the Anglo-American Importing Company in the same city. The new firm will carry French and German china and an English earthenware line.

Harry M. Hollander, glass buyer for the Henry Siegel Company, of New York, has been reelected vice-president of the Mutual Benefit Association of that firm.

Max Strench, of Kosherak Brothers, 29-31 Park Place, New York, sailed on the *Kron Prinz Wilhelm*, January 17, for an extended visit throughout Europe.

Charles B. Levy, formerly with Rothchild & Myers, importers of enamel ware, is now with Kosherak Brothers, 29 Park Place, New York City.

Charles Dorff, of Sebring, O., has resigned as third vice-president of the National Brotherhood of Operative Potters. He will engage in the insurance business.

George H. Stewart, treasurer of the J. W. McCoy Pottery Company, of Zanesville, O., is one of the most highly respected men in his native town. His genial disposition and fine business ability has won him the distinction of being one of the most prominent men in the trade. He has been cashier of the First National Bank of Zanesville for the last forty years and at present is also postmaster of the same city.

THE ART OF WRITING ADVERTISEMENTS

To Be Successful a Writer Must Interest His Readers in What Interests Him

From an address delivered by Arthur Brisbane, of the Hearst editorial staff, before the Chicago advertising Association we reprint the following interesting extracts:

TO write advertisements is the most difficult thing in all the business of writing because when you write an advertisement successfully you must, to begin with, overcome a man's reluctance to read you. You must interest him in what interests you. I can interest people in my stuff in the papers quite easily when I write. For instance, I wrote an editorial the other day in New York. I saw that the Senators down in Washington had put up a sign in their restaurant saying that no tips must be taken by the waiters. I suggested it would be more valuable to the United States if the waiters would put up a sign in the Senate saying that no tips must be taken by the Senators. When I had my luncheon yesterday at Schlegel's a very nice young German waiter took this editorial out of his pocket and he said, "This is in the pocket of every waiter in Chicago." I dare say that is exaggerated, but I noticed when I had my luncheon at Delmonico's in New York, before I left to take the 3:30 train, one of the waiters there, whom I have known for a good many years, came over and handed me the article.

It is not very difficult to write editorials that are successful; all you have to do is to tell the people about themselves, about how they feel. I had an editorial in the paper yesterday in which I pointed out that a man with his head in the air cannot think—some of you, perhaps, saw it. Now, I think men waste their time smoking, because when they smoke they throw their heads back, and they cannot possibly think. To think, a man puts his head down—he has got to, because you have to put the blood in your front brain—that is natural. That editorial I heard from at this table. Now that is very easy to write, because you are smokers, and you are interested in this proposition. When you write an advertisement you have a very different thing.

I tell employers—(I know a good many of the biggest advertisers—in fact, I have written a few advertisements myself, occasionally write one for some personal friend)—and I will tell you now it is the hardest possible work, and it is so hard that it reminds me of an experience that I had with a friend of mine, Thomas A. Edison. It may interest you if you are in his line of work. He decided to give up advertising the Edison phonograph and to let it sell along in just its regular way. I told him he should go along and push it. I told him what I thought ought to be done to push this particular thing, which I consider one of the greatest benefactions in his particular line. I told him how. He sent the president of his company to see me and this

man said, "If you will write those advertisements we will take five pages and put them in the *Evening Journal*." Now, I like to do what I can for the business department. I am perfectly aware the business department pays my salary, Hearst doesn't pay it, the men in the business office, the advertisers, the successful merchants, they have to pay it. I said, "All right, I will do that, but it is a lot of trouble, and if you print those five pages in the *Evening Journal* it will cost you \$1,000 a page, which is our rate to print them, and I will charge you \$1,000 a page to write them, which is reasonable enough as a sample."

Now, I have in my desk a contract from the Edison Phonograph Company, which was signed nearly two years ago, and I have not yet written the five pages. Every time I think of it it gives me the shivers—to think of turning out really five pages of advertising copy. I rather think now I shall never write them. I am perfectly certain how it ought to be done, but to do it is very difficult. I could write you an editorial on the subject, I could interest you in Edison's personality, but when it comes down to accomplish, when you have got to prepare a statement in plain English, which is more easy to write than to read, when you have to do that and make a man interested after he has finished reading, that is another consideration and a very hard proposition.

There is no writing more difficult, which has greater temptation to foolish writing, than in the advertising business. A man who writes advertisements has all kinds of difficulties. First, he knows or sees the buyer. He knows he must get into that man's mind, his ideas—that is the thing. Then he sees the man who employs him, the seller. Now, a man may be a magnificent manufacturer of suspenders and a poor judge of writing, and when a man's whole life is wrapped up in suspenders he wants an advertising agent who will make it clear that when Alexander invaded Asia he had suspenders in his mind. That is the size of it. They want their own business glorified. They don't want it treated in a small suspender way. That is one of the many difficulties encountered by an advertising writer.

Then a great many go into advertising writing—that is being done more and more in the hiring of specialists, who don't understand writing. You may be a very good business man, and you may understand mediums. You may do almost everything, except write a sentence in a way that a man will read and understand, and then you cannot make a success of the business. It is a very hard business. Now, as to the importance of advertising. A man who advertises a business properly is a benefactor, and helps to economize money for the people. If a man can manufacture a

million things and sell them, he can afford to sell them more cheaply than if he makes and sells only a thousand. The old-fashioned man imagined that when he bought an advertised article he paid for the advertising. The modern man knows that is false, that the value is in the goods and that they are just as cheap.

It is unnecessary to misrepresent either your goods or those of a competitor. A legitimate competitor, by reason of his greater capital or better facilities, will not lower his prices to force a weaker brother out of business. The Sherman act is designed to prevent such cases as that. Such methods may not be strictly, according to law, dishonest; but they are dishonorable and wrong. Competition that is stimulated by motives of revenge destroys the confidence of patrons and all trade suffers. There would be more healthy, legitimate competition than there is if competitors would get together and learn to know each other. Many a dealer thinks his fellow dealer is trying to "do" him, and at the same time that feeling also exists on the other side of the street. If these two men would meet each other occasionally, and chat about the weather through the smoke of a good cigar, there would be less illegitimate competition, and trade would be considerably healthier.

At the Hotels

H. S. HUNT, president of the Hunt Glass Company, of Corning, N. Y., is at the Grand Hotel, Broadway and Thirty-first Street, showing a full line of fine cut glass. The Brazilian cutting in a combination of bright and dull finish, with a floral and symmetrical design, is among the newest lines gotten out by the company. The Royal line, in a beautiful star cutting, continues to be very popular. Mr. Hunt will remain at his present quarters in New York during February.

C. M. Potter and B. F. Linn, representing the Steuben Glass Works, of Corning, New York, have been at the Breslin, showing a line of artistic glassware for electric lighting, stemware and blanks for cutting. Their line of Aurene shades in white, vere de soie, opal, gold, iridescent, green and other colors is complete and up-to-date. Silver deposit ware is again becoming strikingly popular.

George E. Gaylord, of the Enterprise Cut Glass Company, Elmira Heights, N. Y., opened showrooms at the Marlborough Hotel in February. Mitre cuttings are among the strong lines being shown. The Enterprise company uses no figured blanks.



Interior of the Norse Room, Fort Pitt Hotel, Pittsburg, Pa., showing arch ornamentation and decoration in the bays. Designed by John Dee Wareham, and executed by the Rookwood Pottery, Cincinnati, O.

PENCILINGS OF POTTERIES

JUDGING from the manner of buyers who have visited the pottery district during the past month, and the volume of business they have placed, the manufacturers are on the eve of one of the most prosperous seasons in years. It has been estimated that the total value of the orders placed in the west alone for the first three weeks of January amounted to considerably over \$1,500,000.

Clare, Mich.—Clay of an extra fine quality has been located in this section. A sample sent to Barberton, O., was burned and tested and found to make the finest kind of table ware. A number of people are interested and a plan for manufacturing the product may be established in the spring.

Evansville, Ind.—The Crown Potteries Company, one of the city's principal industries, made a splendid record of progress during 1910. Steady employment was given to three hundred people, \$160,000 paid out in wages and products valued at \$300,000 manufactured. The plant was operated throughout the year without a cessation. Fire of a mysterious origin recently damaged the plant to the extent of \$5,000.

East Liverpool, O.—A deal was closed recently whereby the Harker Pottery Company takes over the plant of the National China Company, formerly known as the Homer Laughlin Plant No. 1, which adjoins its own plant on the Ohio River front. The terms of the deal were not made public. Benjamin Harker, general manager of the Harker plant will have general supervision over both plants. The National China officials will devote all of their time in the future to the management of the Salineville plant.

John L. Harper, of Niagara, N. Y., inventor of the electric kiln, spent a few days here recently arranging for a demonstration of the merits of his new patent for firing kilns. The proposed test will take place at the plant of the Smith-Phillips China Company's plant and should it prove successful, it may be introduced generally.

To better handle its steadily increasing business the Smith & Phillips China Company will build an addition to its decorating shop in the spring. There is a probability also that other departments of the plant will be enlarged.

Glasgow, Ky.—Pottery clay was recently discovered on the suburban farm of A. L. Harris, a well-known traveling man of Glasgow, and the discovery means another new industry for this city. Upon investigation it was found in unlimited quantities. One kind

is a reddish color, while the other is the ordinary pottery clay. A movement is now on foot to organize a stock company for the purpose of developing the find. The clay was discovered by workmen who were getting out rock for the streets.

Philadelphia, Pa.—The Yellow Rock Pottery Company has made the announcement that it will commence the construction of a new six-kiln pottery and that it will be ready for operation in May. The former plant of this concern was destroyed by fire. An increased line of yellow and Rockingham ware will be made, and the plant will be the largest in the United States manufacturing these two lines.

Sebring, O.—Newspapers of the vicinity state that considerable interest is manifested in the scouring and dipping machine which has been installed in the potteries, and which is the invention of William Polk, of East Liverpool. This machine is the ultimate result of six years' labor, and it is being looked upon as one of the most important inventions that has come into the pottery trade. The machine scours the ware better and puts a more even glaze on the ware than it is possible to do by hand. That the machine will ultimately come into general use in all potteries is generally conceded by the manufacturers who have inspected it.

Salem, O.—The Salem China Company, in order to increase its output, is planning the construction of an addition to its plant and work thereon may be commenced in the spring. Considerable new machinery has been installed in the decorating department.

Salineville, O.—Plans have been completed for the construction of a two-story brick addition to the plant of the National Pottery Company. The new section, which will involve an expenditure of \$5,000, will be used for the decorating department.

Trenton, N. J.—The Trenton Potteries Company declared the usual quarterly dividend of one per cent. on its preferred stock, payable January 25, to stock of record January 19. The company is planning to construct a \$25,000 four-story addition to its main warehouse.

The Morris Pottery plant was damaged by fire early in January to the extent of \$35,000.

Wheeling, W. Va.—The Warwick Pottery Company has taken the first steps in the production of a vitrified clay body to be used in dinner and hotel ware by or-

dering a new plain shape. It is possible that the new shape and body will be ready for the trade during the early part of the summer.

Charles E. Jackson, for many years general manager and superintendent of the James Pass pottery at Syracuse, N. Y., assumed the general management of the Warwick China Company, Wheeling, W. Va., For a long time the Warwick firm has contemplated the manufacture of a vitreous china body, both in hotel and dinner ware. A new shade will be put on the market a little later in the season.

Many houses in this vicinity are planning to operate during the entire summer, instead of making the usual three months' shut-down.

Coshocton, O.—The new buildings of the Pope-Gosser China Company have been completed and the decorating department has increased its capacity nearly one-half.

Crooksville, O.—The past year at the Crooksville China Company has been very successful, as the directors declared a dividend of six per cent. at the annual meeting. The old directorate was elected and the directors organized by electing the old officers.

Recent Incorporations

THE Carrollton Pottery Co., Carrollton, O., to manufacture earthenware. Capital, \$100,000. Incorporators, C. E. Albright and others.

The Lambertville Pottery Co., Lambertville, N. J., to manufacture pottery. Capital \$50,000. Incorporators, G. E. Pauck, A. Foltz and P. J. Faherty. The concern was formerly operated as the Lambertville Pottery.

The Ionia Manufacturing Co., Trenton, N. J., after having been in business four years, have been incorporated with a capital stock of \$25,000. The incorporators are O. J. O'Donnell, M. O. D. Burton and S. H. O'Donnell.

The National Glass Co., Norfolk, Va., to manufacture glass. Capital, \$250,000 to \$500,000. Incorporators, J. S. Grove, A. W. Conway and T. A. Williams.

The Lost Creek Glass Co., Lost Creek, W. Va. Capital, \$12,000. Incorporators, B. L. Bishop, J. P. Coleman, S. D. Seese, Harry Coleman and Thomas A. Nilan.

The Art Glass Co., Detroit, Mich. Capital, \$10,000. Incorporators, Charles E. Love, Alex Dagnore and Henry McNally.

The Thrucut Co., of New York City, to manufacture and deal in jewelry, precious stones and cut glass. Incorporators, M. Blau, A. Blau and J. H. Blau.

The Flusser & Gaffner Co., Elizabeth, N. J. Capital stock, \$25,000. Incorporators, Joseph Flusser, Max Gaffner and Phillip Weinberg. Among other things the firm will manufacture crockery.

The Potomac Mold and Machine Co., recently organized, have established a factory in Cumberland, Md., for the manufacture of molds for glass.

The Columbia Tile Co. has been organized in Grafton, W. Va., and among other goods will manufacture glassware.

Among new firms that will carry a general line of crockery and glassware are Palmer & Weber, of Rancier, Minn., and J. E. Moore & Co., of La Crosse, Wis.

The Williamstown Glass Sales Co., Boston, Mass. Capital stock, \$50,000. Incorporators, Samuel Garwood, George Jonas and Charles L. Paine. The business incorporated is that of the old Dean Foster & Co.

Ionia Manufacturing Company, Trenton; capital, \$25,000; incorporators, Mary O. D. Burton, Owen James O'Donnell and Henry D. Lanning. The company is to manufacture potteryware and glassware.

At Frankfort, Ind., the Diamond Pottery Company has been incorporated with a capital stock of \$12,000. The incorporators are J. C. B. Beatty, G. K. Beatty and W. S. Fisher.

The Hamilton Bottle and Glass Co., Arcadia, Ind. Capital stock, \$70,000. Directors: John Holland, Henry O'Meara, E. N. Messick, John Stohan and F. C. Christias.

OBITUARY

THOMAS C. JENKINS, a stockholder and assistant superintendent of the D. C. Jenkins Glass Company, of Kokoma, Ind., died suddenly in that city, January 7. Mr. Jenkins was born in Wales, July 11, 1835. The earlier years of his factory experience were spent in Pittsburg. Later he went to Tarentum, Pa., and then to Findlay, O., and subsequently to Indiana, engaging in glass manufacturing in Greentown and Kokomo.

Edwin Haviland, until a few years since agent for Haviland china in America, died at his home in Plainfield, N. J., January 11, aged 78. Mr. Haviland was born in Jericho, L. I., and was a son of the late James C. Haviland.

William Lawton, who had been in the china and glass ware business in Wilmington, Del., for more than forty years, died in the Delaware Hospital in that city, January 24, from injuries received by being run down by an automobile. Mr. Lawton had disposed of his business and was to have turned it over to his successors within a few weeks.

Louis P. Schaub, formerly manager of the Central Glass Works, in Wheeling, W. Va., died January 16. Mr. Schaub came from Alsace, Germany, to Wheeling early in life and has been connected with the Central plant practically ever since his arrival. He was advanced to the position of factory manager and, becoming a stockholder, was elected a director.

China and glassware valued at \$1,150,500 was imported by Chicago during 1910, as compared with \$677,237 during the previous year.

The man who doesn't get some comfort and some enthusiasm out of his daily work is in a bad way.

PRACTICAL SCIENCE DEPARTMENT

Edited by Prof. Charles F. Binns

Distinctions in the Grading of Whiteware in Commerce By Charles Weelans

This article is reprinted from Volume XII of the Proceedings of the American Ceramic Society

IN introducing the above subject I do so with the knowledge that among ceramists generally there is little or no doubt as to the proper grading of the different kinds of pottery that usually come under the head of whitewares.

In tableware we have the common earthenware, vitreous earthenware, semi-vitreous earthenware, the porcelains, etc., and the characteristics of each having been clearly defined by various authorities, are probably well understood.

In sanitary plumbing ware, however, owing to the introduction of some new compositions or old ones revived, together with improper names having been given to each, their proper classification has become somewhat obscure. In some literature and in various trade advertisements we find the names of "Vitreous Ware," "China Ware," "Vitreous China," "Vitreous Earthenware," "Porcelain," "Vitreous Porcelain," "Solid Porcelain," etc., all given to the one type of ware. This product is expected to answer to one or all of these various names as used in many specifications which have been written during the past few years, and which we have naturally found difficult to comply with. Therefore to establish a better understanding of the proper terms to apply to this product is the object of this note, and to facilitate discussion on the subject we will present the various names which have erroneously been given it, explaining our conception of the true meaning of each and by comparison secure for it, if possible, a name both appropriate and easily understood.

PORCELAIN.

This ware, known as hard porcelain, is understood by ceramists as being among the purest and finest of clay products. Its color is approaching pure white, and it is composed of a hard, dense translucent body. Being vitreous in character, it comes near to being non-absorbent. It is free from craze when properly manufactured, and inasmuch as it is composed of the purest materials, is among the most beautiful and most durable of pottery.

VITREOUS CHINA.

This term is used repeatedly in connection with common ware, and probably was called into use owing to the name "china" being abused by some manufacturers, who, wishing to enhance the value of their product, applied the name "china" even to some of the lowest grades of earthenware. Hence the terms "vitreous china" and "china" are properly identical, the word vitreous being added to distinguish it from the lower grades of earthenware, which had assumed the name "china." The word vitreous when used in

this connection is, therefore, unnecessary, since it can hardly be considered china except it be vitreous.

EARTHENWARE.

Earthenware is a commoner and cheaper grade of table or other ware. Its color is less white than china, is opaque in character, more or less porous, and probably more subject to craze.

VITREOUS EARTHENWARE.

Vitreous earthenware is earthenware vitrified by the application of higher temperature in burning or a change in the proportions of fluxing elements used in common earthenware, or both. The color is not materially different from that of earthenware. It has the appearance of a much harder substance than earthenware, which difference can be noted (as well as by other means) by its clear bell-like sound when hit by a metal or other hard instrument. It is, when properly manufactured, probably less subject to craze than common earthenware. It is used for table ware and plumbing goods.

SEMI VITREOUS.

This ware, called semi vitreous, is composed of a hard, somewhat close body, but not sufficiently dense to bring about that translucency noticeable in porcelain or vitreous earthenware, nor is it nearly so porous as common earthenware. Its color is similar to vitreous earthenware, being less white than china. When properly manufactured it is probably free from craze. It is not non-absorbent. It is used for tableware and to some extent for plumbing goods.

HEAVY VITREOUS.

This is a new term, having been but recently used to describe a composition employed in making large sanitary articles. It is composed of a vitreous earthenware body and a certain percentage of previously burned material in the form of finely ground particles. Since previously unburned materials, when fired above the temperature necessary to liberate the hygroscopic and chemically combined water contract, their volume is reduced. The previously burned material, however, which is incorporated in this heavy vitreous ware, having already been reduced in volume by previous burning, remains in the second burning practically the same, while the unburned material, through firing, is reduced in volume and is removed more or less through contraction from these minute particles of previously burned material, incorporated in the body, leaving a cell-like structure lacking in the compactness noticeable in the vitreous earthenware composition. Owing to this cell-like structure, the finished product called extra heavy vitreous is more highly absorbent than vitreous ware.

FIRE CLAY PORCELAIN, SOMETIMES CALLED SOLID PORCELAIN

This product, although called porcelain, differs widely from any of the kinds of pottery above described. Its base is composed of what is commonly called "fire clay." Its body being made up of fire clays and an admixture of formerly burned material or broken ware, called grog. It is an open body and more or less porous, although subjected to a greater heat than much of the vitreous ware. It is covered with a china engobe, which gives it a fine white color and vitreous surface. While it is sometimes more prone to craze than vitreous earthenware, it should not be looked upon as being unavoidably so, for much of this ware has been known to have great endurance. It is used for heavy plumbing goods.

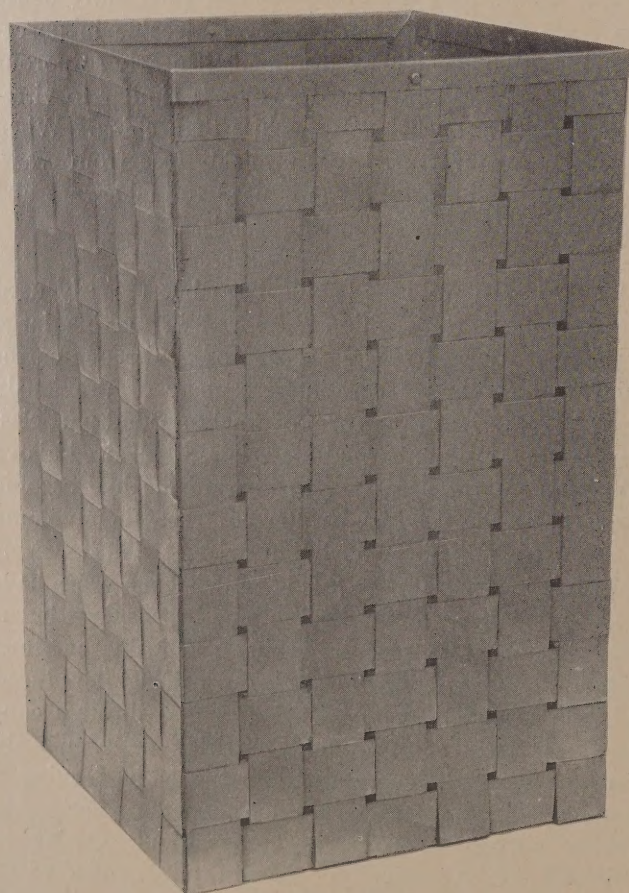
SOLID VITREOUS

This name is also new, but since its composition is identical with that used in heavy vitreous, the name describes the mode of construction rather than the character of its composition.

WEBB VITREOUS.

This name, like the name, solid vitreous, is explanatory of the particular mode of construction and, therefore, does not indicate any special composition other than the usual one used by manufacturers of large vitreous pieces, although often understood to do so.

All the above described terms have at one time or



Woven brass basket—Charles Burke, 12 West Twenty-second Street, New York

another been applied to ware similar in character to a product of the following composition:

Spar	900
Flint	900
Florida Clay	600
Goldings	500
English Ball	400

0.2 K₂O Al₂O₃ 4.87 SiO₂, of which in a large measure heavy sanitary ware is made. It is burned at different temperatures by different manufacturers, but usually about cone 8 to 10. It is vitreous when properly treated and its power of absorption is small. It resembles porcelain or china only in its hardness. It is distinguished from common earthenware by its vitreous character and its hardness, color being little different. Since the materials of which it is composed are less carefully selected than those used in making china, it is lacking in the beautiful color and fineness noticeable in the porcelain. The terms "china" or "porcelain" cannot be intelligently applied to it, nor can it rightfully be called common earthenware. Common earthenware lacks vitrification, hence is porous and highly absorbent, which inferior qualities are almost entirely absent in the ware just described. For the same reason we cannot call it "semi-vitreous," for it lacks the commendable quality of being vitreous and of low absorption.

Since it cannot in our judgment be called "porcelain," "china," "earthenware" or "semi-vitreous" ware, there is but one term we may rightfully use in this connection, namely, "Vitreous Earthenware," for the character of "vitreous earthenware" and the ware we are describing are identical. The color of each differ little, if any. The materials of which they are composed, the proportions of same, the temperature used in firing, and the low absorbing qualities, are quite the same. Hence our conclusion that vitreous earthenware of all other terms can be most intelligently used in describing it.

(To be continued.)

Pressed Glass Novelties

AN American consul in Germany writes that a business house in his district desires to hear from manufacturers of pressed-glass novelties. This firm is already importing American pressed glass, but desires anything in the way of new novelties. Further information by addressing the Bureau of Manufactures, referring to No. 5981.

The American Ceramic Society

THE thirteenth annual meeting of the American Ceramic Society opened Feb. 14 at the Hotel Windsor, in Trenton, N. J. Dr. Heinrich Ries, of Ithaca, N. Y., the retiring president, presided at the opening session, which was devoted to the election and installation of officers. The remaining sessions, which will continue until February 16, will be devoted to the presentation and discussion of various ceramic subjects. A more thorough account will be given in a subsequent issue.



A new pattern from the Royal Worcester Showrooms, 25 West Broadway, New York

GATHERED IN GOTHAM

Being an Account of Some of the New Things on the Market, and Where to Get Them

THE new lines for 1911 are now being well displayed throughout the city, and it may be safely inferred even after a casual inspection, that they have never before been so large and of such quality. Scarcely any line of goods, represented in New York, but that shows an improvement in some respect—in shape, treatment or design of cutting or decoration. The annual crystal show occurring at the height of the import season, brings the product of the old and new world together in Gotham. The prospects for a heavy spring trade are of the brightest. Buyers are appearing in large numbers and the district is already assuming a hustling aspect. Retail trade is maintaining its usual standing for this period of the year.

For several years the Andrew H. Hoag Company has maintained two factories for the manufacture of gas and electric fixtures and shades, with headquarters for both at 46 West Broadway. An increasing business made this no longer desirable and the firm has consequently consolidated its factory, salesrooms and offices into one unit at 251 West Nineteenth Street and moved to this location on January 16. The building into which they have moved is new and up to date with every facility for business operations and a location readily accessible to uptown stores and hotels.

Distinctive without sacrificing simplicity, the new French dinnerware shape from A. Lanternier & Cie., shown by George Pallier, 113-119 East Sixteenth St., is a decided departure from the ordinary. Designed in twelve panels, the body remains unaffected. A pretty decoration in Empire wreath, emphasizes the

French feature for simplicity of treatment. Reproductions of old Etruscan pottery featured in black, red and gold and collections in art nouvelle and old Limoges are among the many new things being displayed.

Baccaret vases, in imitation of old Venetian decorations with combination treatment of gold and matt green and red enamel, the designs of which are taken from frescoes in the old Doges palace, together with patterns from the Renaissance period, will add greatly to the usual high quality of goods carried by A. Grede-lue, 43 West Fourth Street. A new line of stemware with base in diamond design, stem, fluted and notched and the body with an entirely new cutting, has already won much public approval.

A revival of old fashioned patterns and a return to designs confined to neat and narrow borders are characteristics of the present lines of dinnerware made by Josiah Wedgwood & Sons, Ltd., and shown by Kennard L. Wedgwood, 25 West Broadway. The treatments are in neat and dainty patterns of flower, conventional and scroll designs. Jasper vases are again becoming popular.

The new lines of the W. C. Frye Company being shown by W. F. Upham, 66 Murray Street, are undoubtedly among the best ever gotten out by that firm. There are new shapes in vases, trays, sugars and creams and of oval sets, in celery, olive and jelly dishes. A prominent feature of the King George cutting is the pattern in symmetrical design. Other good patterns are the poppy and ivy. New scallops predominate in all of the lines.



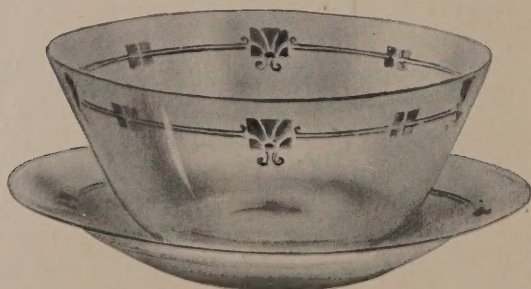
Mint set.—Graham & Zenger, 40 Murray Street, New York.

Japanese manufacturers are making a pronounced effort to meet an increasing refinement of taste for fancy china and have shown a marked improvement both in color harmonization and in treatment of body. A handsome line of vases, in various shapes and decorations is being shown by Mogi, Momonoi & Co., 11 Barclay Street. China, in matt green with gold incrustations is also prettily displayed.

An entirely new shape, the Leighton pattern, is being shown by George F. Bassett & Co., 52 Park Pl. Square, without handles, and with decoration exactly fitting the odd form, the new dish is a pleasant variation from the old oval shape. Some pretty floral patterns, in which the detail of every leaf, blossom and petal is brought out prominently, have been copied from old Davenport. Bassett china, made in plain shapes, continues to be popular.

The Theresienthal stock service, carried by Graham & Zenger, 40 Murray Street, consists of twenty-five articles in crystal glass, with gold lined foot and edge. The "tinge o' the mint" has been infused into a set of glasses with a green enamel decoration, and lends just the needed touch to complete the peculiar fitness of the popular mint set.

An English china line never before represented in New York City, is that of Hammersley & Co., of Longton, now being shown by George Hamilton, 25 West Broadway, in dinner ware, plates, tea and coffee sets. The principal decorations are in roses, and in



A stock pattern.—Graham & Zenger, 40 Murray Street.

white and gold. There are borders in raised and en-crustated gold and in conventional patterns of Roman and Grecian designs. The Naples pattern in various treatments and borders is one of the prettiest shown. There is also a full line of china and earthenware rose bowls with choice decorations.

We can vouch for the newness of the Kutani and Kimmure lines, being shown by Tajimi & Co., 597 Broadway, as our representative was present while the samples were being opened. Red edge Kutani ware, in fancy pieces, decorated in pretty Japanese scenic effects is a premium leader. Kutani gold edge is of a higher quality, the decorations being hand painted. There is a fine collection of vases, decorated in landscape and floral designs, which have never been sold before and the usual line of blue white Howo ware for the regular trade.

Carlsbad china is better than ever before, there being a complete change in shapes, new borders, and



A new Eygabroat-Ryon cutting.—Cox & Lafferty, 25 Park Place, New York.

decorations never before attempted. Among other lines Lazarus & Rosenfeld, 60 Murray Street, are also showing some French ware, in both revivals of old shapes and in entirely new ones. The decorations of both are novel.

Representing fifty factories, John Wygand & Co., 41 Park Place, continues to show a fine assortment of English, French, German and Japanese goods. All orders are filled from the Jersey City Warehouse. Mr. Wygand plans to thoroughly rearrange the city office and showrooms.

A combination dull and bright finish in cut glass, tried last year in small pieces, is this year being

brought out in a large line by Kranz, Smith & Co., represented in New York by W. D. Finke, 45 West Broadway. The carnation star is being run on many pieces and the floral design is still popular. Shapes have not varied greatly, excepting in comports and grapefruits.

A new glaze ware in water, snow and scenic effects, in delicate colors of gray, white and light brown, is being shown by Charles Dwenger, 41 Barclay Street. In china, white and gold continues to be a popular decoration.

Charles Konzelman, of the New York office of the Handel Company, has just returned from a visit to the factory, where he has been looking over the new line of goods for the 1911 trade. These, he found to be quite well advanced and believes that they will eclipse all previous efforts of the company. A few forerunners are already on exhibition at the show-rooms, 64 Murray Street, and these Mr. Konzelman cordially invites the trade to inspect.

The Ceramic Transfer Company, formerly of 32 Union Square, is now located in the Borgfeldt Building, at 113-119 East Sixteenth St. There will be no change in the management.

Emil F. Kupfer, manufacturer of cut glass specialties, is now represented in New York by the new firm of Hammond & Benford, at 65 West Broadway. The hobnail cutting in seventeen shapes has proven to be a most popular line.

A very convenient souvenir has been issued by the Jones, McDuffee & Stratton Company—a glazed tile desk calendar for 1911 with illustrations on the reverse side of the old U. S. Frigate *Constitution* and one of the latest battleships, the *Florida*, with descriptive matter of their meritive size.

Among the art lines of C. G. Schierholz & Sohn, shown by Herman C. Kupper, 50-54 Murray St., spe-

cial mention should be made of a beautiful china candlestick set. With the body in white, bearing a simple gold decoration, the beauty of the piece is increased by a garland decoration of miniature roses in relief and of natural colors. The same idea has been carried out in trays, baskets, and fancy articles. Dresden electric lamps, with silken shades in floral decorations and artistic bases surmounted by figures; and bronze mounted china in plates, vases, comports and jardiniere are attractive and pleasing. It would be difficult to find a larger assortment of medium priced dinnerware than is being shown in the French china department, there actually being seventy different patterns at one price. The gold incrustated dinnerware line is better than ever before, and in richer decorations of raised gold and hand-painted roses, there are serving plates, dinner plates, bouillons and after dinner sets, on which delightful results have been obtained.

Theodore Haviland & Company, 25 Murray Street, will move about March 15th to the Fifth Avenue Building, where they will occupy eleven rooms of the third floor, with an entrance through Room 318.

E. J. Bush, of the Michigan Cut Glass Company, of Lansing, Mich., is at the Grand Hotel, New York, where he is showing in Room 10, a full line of that company's popular goods. The tendency this season is toward the floral style of cutting, and the Glenlyon, a combination of dainty thistle and brilliant diamond cutting, is one of the highest attainments along this line.

The Stillman Safety Lamp Company, which recently changed hands, is now showing its new lines at 68 Murray Street, New York City.

Charles Burke, a dealer in fine imported glass and foreign odd bits at 12 West Twenty-second Street, manufactures a clever woven brass basket, an illustration of which is shown on another page. Each ribbon of brass extends entirely around the basket, giving it a flexible but unbreakable body. The basket is seventeen inches high and eleven inches square at the top.



One of the W. C. Frye Company's new cuttings.—W. F. Upham, 66 Murray Street, New York.

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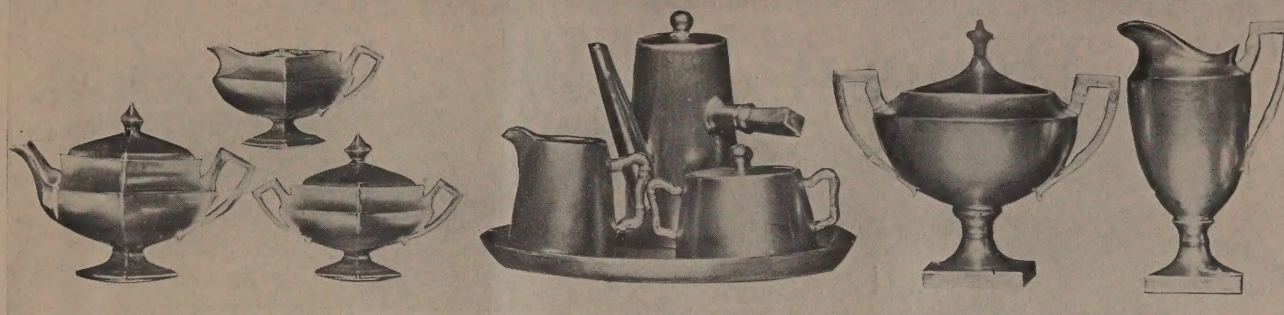
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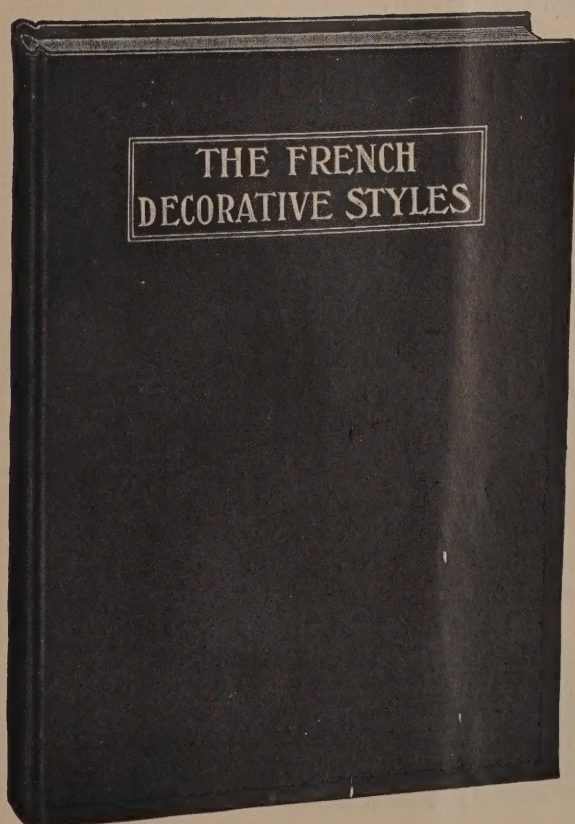
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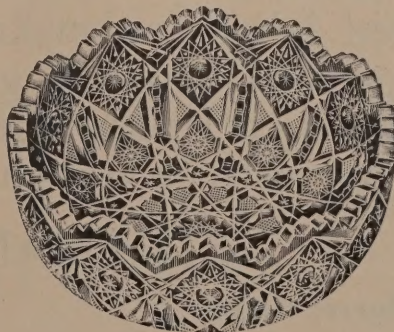
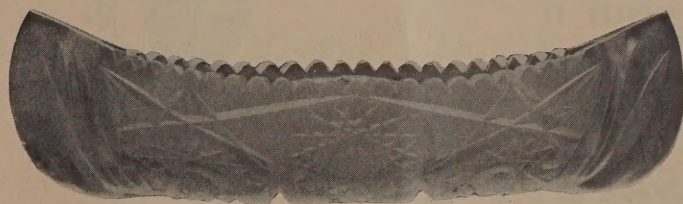
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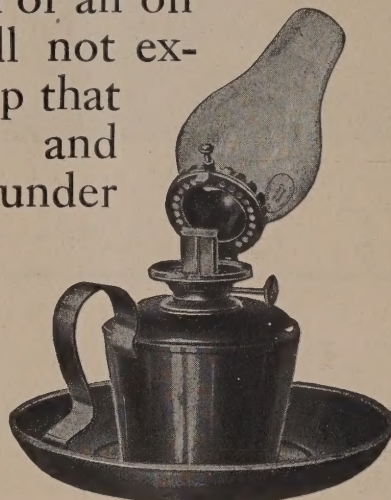
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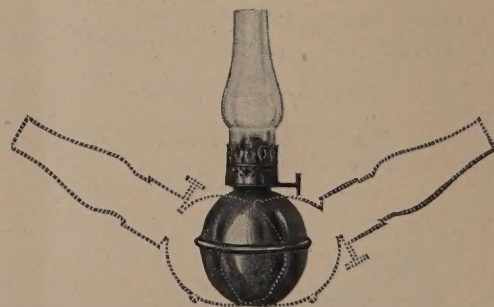
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Style Hand Lamp



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Full particulars regarding all styles of Stillman oil lamps and heaters will be sent upon request, together with prices and testimonials from satisfied dealers and fire underwriters who have thoroughly inspected the patent.



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Representing

**Emil
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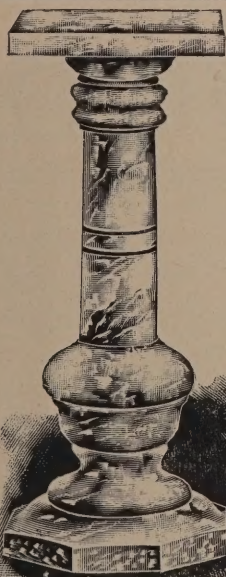
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Hotel China

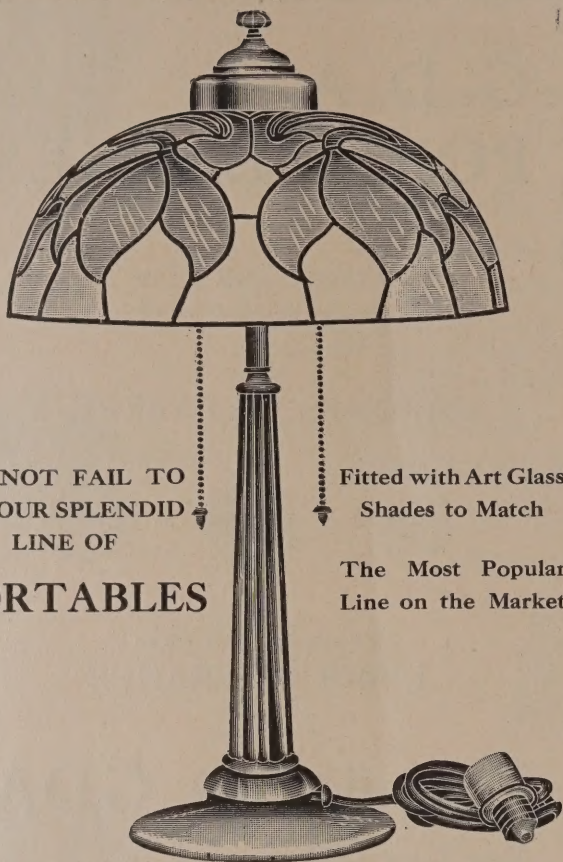
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Decorated Ware
Made in America*

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THICK *and* HALF THICK
ARE ALL

Standard Sizes

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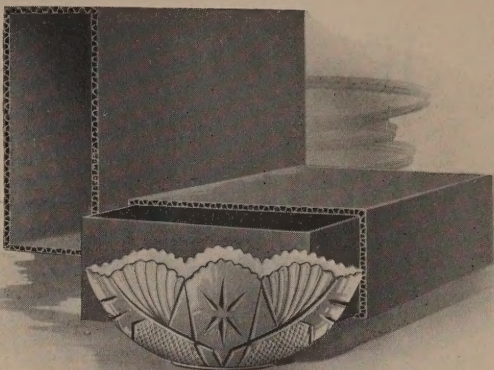
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